CATALOGUE OF THE EARL OF RADNOR'S COLLECTION OF PICTURES

BY

HELEN MATILDA, COUNTESS OF RADNOR.

THIRD EDITION, EDITED AND REVISED

BY

WILLIAM BARCLAY SQUIRE, F.S.A.

TO BE OBTAINED FROM THE HOUSEKEEPER

LONGFORD CASTLE

1916

Price One Shilling

From the Library of
Frank Simpson

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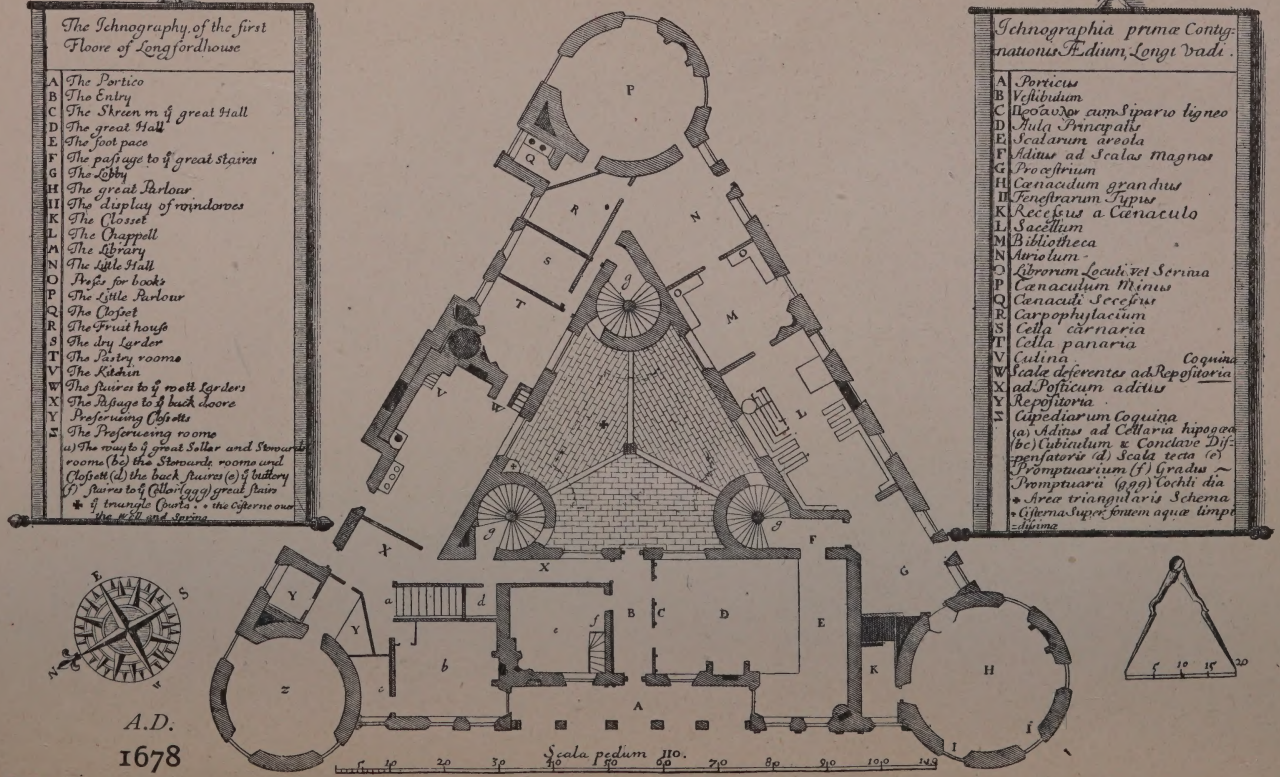
First Edition, 1890.
Second Edition, 1898.
Third Edition, 1910.
Fourth Edition, 1916.

The Ichnography of the first Floore of Longfordhouse

- A The Portico
- B The Entry
- C The Skreen in ye great Hall
- D The great Hall
- E The foot pace
- F The passage to ye great staires
- G The Lobby
- H The great Parlour
- II The display of windowes
- K The Closset
- L The Chappell
- M The Library
- N The Little Hall
- O Presses for books
- P The Little Parlour
- Q The Closet
- R The Fruit house
- S The dry Larder
- T The Pastry roome
- V The Kitchin
- W The Stuires to ye moll Larders
- X The Passage to ye back doore
- Y Preserueing Closetts
- Z The Preserueing roome
- (a) The way to ye great Sellar and Stewards rooms (bc) the Stewards rooms and Closett (d) the back stuires (e) ye Buttery (f) stuires to ye Gallorie(ggg) great stairs
- ✠ ye triangle Courts
- ∴ the Cisterne ouer the well and Spring

Ichnographia primæ Contignationis Ædium Longi Vadi.

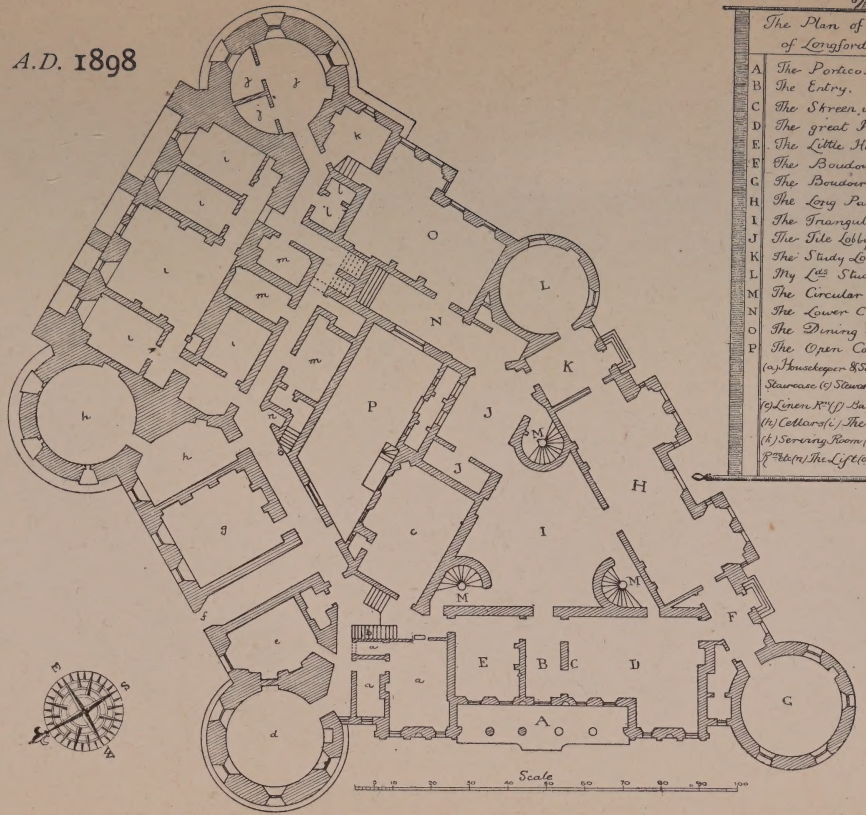
- A Porticus
- B Vestibulum
- C Προαυλιον cum Sipario ligneo
- D Aula Principalis
- E Scalarum areola
- F Aditus ad Scalas Magnas
- G Procestrium
- H Cænaculum grandius
- II Fenestrarum Typus
- K Recessus a Cænaculo
- L Sacellum
- M Bibliotheca
- N Auriolum
- O Librorum Loculi vel Scrinia
- P Cænaculum Minus
- Q Cænaculi Secessus
- R Carpophylacium
- S Cella cărnaria
- T Cella panaria
- V Culina Coquina
- W Scalæ deferentes ad Repositoria
- X ad Posticum aditus
- Y Repositoria
- Z Cupediarum Coquina
- (a) Aditus ad Cellaria hipogæa
- (bc) Cubiculum & Conclave Dispensatoris (d) Scala tecta (e) Promptuarium (f) Gradus ~ Promptuarii (ggg) Cochli dia
- ✠ Areæ triangularis Schema
- ∴ Cisterna Super fontem aquæ limpidissimæ



A.D. 1678

R Thacker delin

A.D. 1898

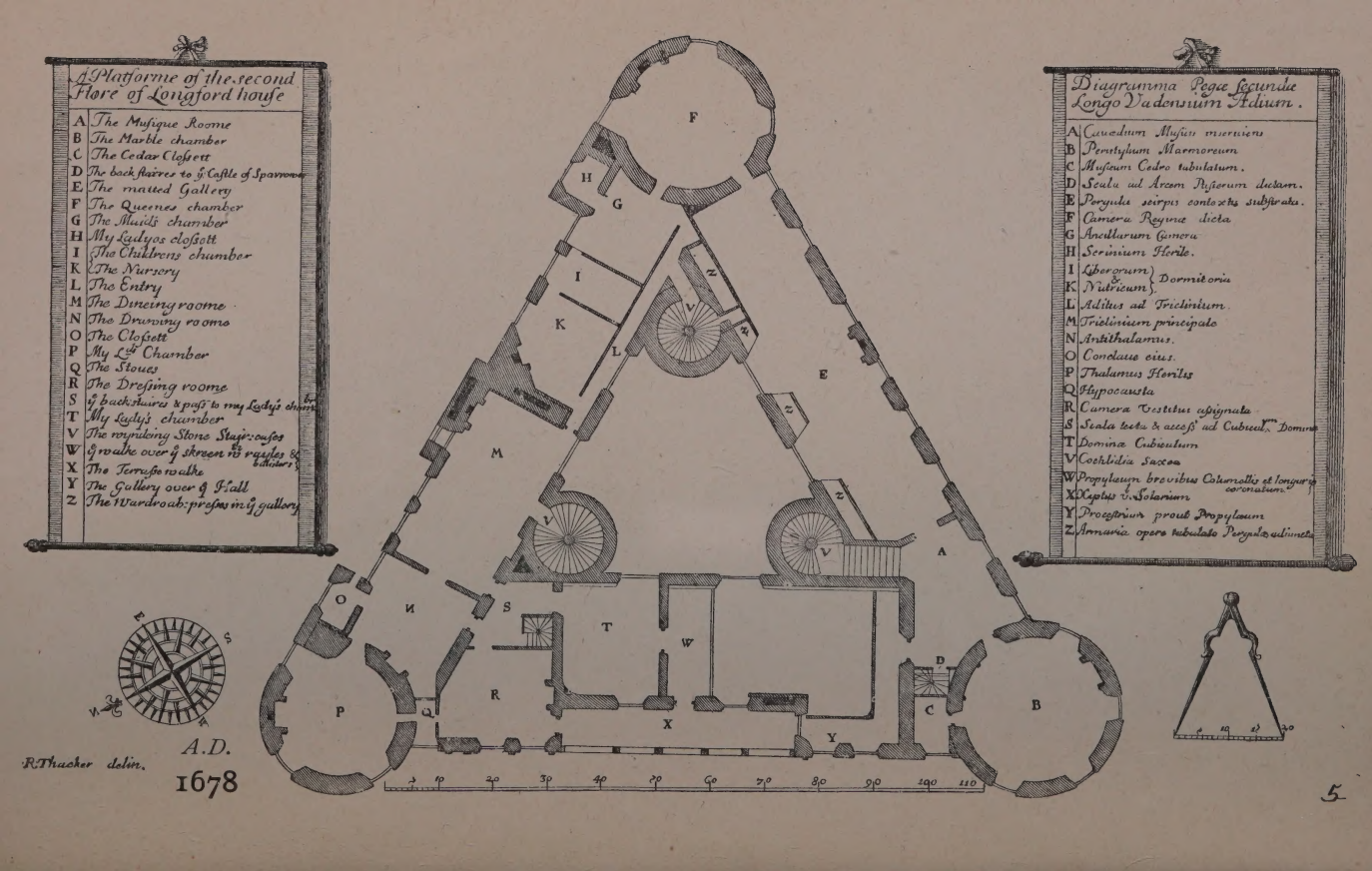

The Plan of the ground Flore of Longford Castle 1898.
A The Portico.
B The Entry.
C The Skreen or y great Hall
D The great Hall
E The Little Hall.
F The Boudoir Lobby
G The Boudoir or great Parlour.
H The Long Parlour.
I The Triangular Hall
J The Tile Lobby & Cupboard
K The Study Lobby.
L My Lds Study, or Little Parlour
M The Circular Stone Staircases.
N The Lower Corridor.
O The Dining Room
P The Open Court Yard
(a) Housekeepers & Store Rm (b) The new Staircase (c) Stewards Rm (d) Stall-room
(e) Linen Rm (f) Back door (g) Servants Hall
(h) Cellars (i) The Kitchens etc (j) Pantry
(k) Serving Room (l) Wine Cellar (m) Bread
(n) The Lift (o) The Back Stawes.
Scale

A Platforme of the second Flore of Longford house

A	The Musique Roome
B	The Marble chamber
C	The Cedar Closett
D	The back staires to ye Castle of Sparrowe
E	The matted Gallery
F	The Queenes chamber
G	The Maids chamber
H	My Ladyes closett
I	The Childrens chamber
K	The Nursery
L	The Entry
M	The Dineing roome
N	The Drawing roome
O	The Closett
P	My Lrd Chamber
Q	The Stoues
R	The Dressing roome
S	& backstaires & past to my Ladys chamb
T	My Ladys chamber
V	The royndeing Stone Stayrecases
W	& walke ouer ye skreen wth rayles & balisters
X	The Terrase walke
Y	The Gallery ouer ye Hall
Z	The Wardroab: presses in my gallery

Diagramma Pegæ Secundi Longo Vadensium Edium.

A	Cauedium Musicis inseruiens
B	Peristylum Marmoreum
C	Museum Cedro tabulatum.
D	Scalæ ad Arcem Piscerum ductæ.
E	Porticus scirpis contextis subfuratæ.
F	Camera Reginæ dicta
G	Ancillarum Camera
H	Scrinium Horile.
I, K	Liberorum & Nutricum } Dormitoria
L	Aditus ad Triclinium
M	Triclinium principale
N	Antithalamus.
O	Conclave eius.
P	Thalamus Heritæ
Q	Hypocaustæ
R	Camera Vestitus assignata
S	Scala tecta & accessi ad Cubicul. Dominæ
T	Dominæ Cubiculum
V	Cochlidia Saxea
W	Propylæum brevibus Columnellis et longuriis coronatum.
X	Ceptus s. Solarium
Y	Procestrium prouti Propylæum
Z	Armaria opere tabulato Porticibus adiuncta

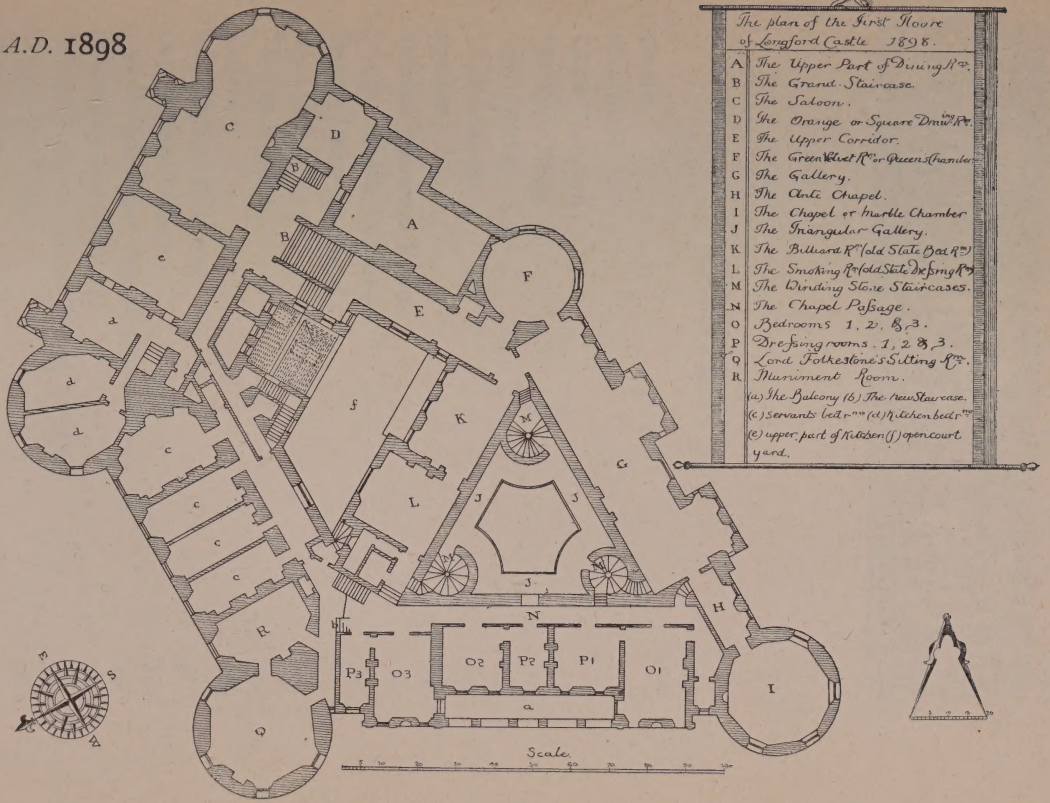


A.D. 1678

R. Thacker delin.

5

A.D. 1898


The plan of the First Floore of Longford Castle 1898.
A The Upper Part of Dining Rm.
B The Grand Staircase.
C The Saloon.
D The Orange or Square Drawing Rm.
E The Upper Corridor.
F The Green Velvet Rm or Queens Chamber
G The Gallery.
H The Antl Chapel.
I The Chapel or marble Chamber
J The Triangular Gallery.
K The Billiard Rm old State Bed Rm
L The Smoking Rm old State Dressing Rm
M The Winding Stone Staircases.
N The Chapel Passage.
O Bedrooms 1, 2, & 3.
P Dressing rooms. 1, 2 & 3.
Q Lord Folkestone's Sitting Rm.
R Muniment Room.
(a) The Balcony (b) The new Staircase.
(c) servants bed rms (d) Kitchen bell Wire
(e) upper part of Kitchen (f) open court yard.
Scale.

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PREFACE

IT has been suggested that in issuing a new edition of the Catalogue of the Earl of Radnor's Collection of Pictures a welcome addition might be made to it, in the form of a slight history of Longford Castle and of its former owners. For the benefit of those, therefore, who take an interest in old historical places, this suggestion has been adopted, and it is to be hoped that the following little sketch may not be found out of place, by way of a Preface.

The triangular portion of the present Castle has been built a little over three hundred years, but from very early times a Manor House stood close to the present site; a manuscript History of Longford[1] (written in 1678 by the Rev. H. Pelate, Chaplain to the second Lord Colerane) gives records, dating from 1166, of the families of de Langford, Waleran, Plugenett, de Bohun, de la Bere, and Servington (or Cervington) who were successively Lords of Longford or Langford. The family of Servington lived there for over two

[1] In the possession of the Earl of Radnor.

hundred years (from 1329 to 1574) but the last of that name gambled away his house and lands to a Mr. John Webb of Salisbury, and in 1574 the estate passed into the hands of Thomas, fifth son of Sir Edward Gorges, of Wraxhall, Somerset. About 1584 Mr. Gorges (who was a Gentleman Usher of the Privy Chamber to Queen Elizabeth, by whom he was knighted in 1586) married the widow[1] of Sir William Parr, Marquess of Northampton, and she "incited"[2] her husband to build a Castle at Longford, in order (as she said) "to be a more convenient Lodge to her Ma^tie (when her Ma^tie came to hunt in Clarendon) then Wilton might bee, that was three miles further off."[2]

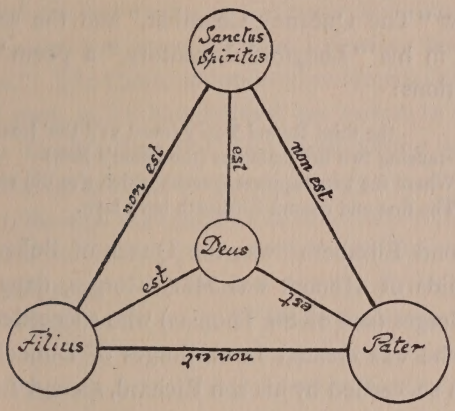
Lady Northampton adopted, for the ground-plan of her Castle, the shield assigned in mediaeval heraldry to the Holy Trinity, and it was according to this quaint device that the

[1] She was Helena Ulfsdotter Snakenborg, a daughter of Ulf Henriccson Snakenborg (of Fyllingarum, Ringarum, East Gothland) and his wife Agneta Knutsdotter Lillie. The original name of the family was Båt (*Anglicè* Boat) but Helena's grandfather took the name and arms of Snakenborg. The crest of the Bât family was a Boat, which appears in Lady Northampton's arms on the ceiling of the present Boudoir (formerly the Great Parlour). Helena came to England in 1565 with Cecilia, Margravine of Baden, who was a daughter of Gustavus Vasa, King of Sweden; about 1566 she married (as his third wife) Sir William Parr, Marquess of Northampton (brother of Queen Katherine Parr and step-uncle to Queen Elizabeth) and for many years she was a favourite Lady-in-Waiting of Queen Elizabeth, at whose funeral she acted as chief mourner. In 1592 Spenser dedicated to Lady Northampton his "Daphnaida" (an elegy on the death of her niece, Lady Douglas Gorges) and in his "Colin Clout's come home again" he thus celebrates her under the name of Mansilia:

> "She is the paterne of true womanhead,
> And onely mirrhor of feminitie,
> Worthie next after Cynthia to tread,
> As she is next her in nobilitie."

[2] Pelate MS., *ut supra.*

plans were prepared by John Thorpe for a building with three towers, each named after one of the Persons of the Trinity.



The work was commenced about 1578, but owing to the great difficulties and expense of laying the foundations of the Castle ("which being sett soe neare the River, and upon soe many springs was founded on piles and woollpacks"[1]), it went on "but slowly till the danger of the Spanish Armada was blowne over, togeather with the feare of King Phillips Invadeing this Land."[1] Sir Thomas was then Governor and Defender of Hurst Castle and when (in 1588) the Armada was destroyed, one of the Spanish vessels was driven ashore near that place. About 1591 Lady Northampton begged the wreck of this "Spanish Galeon"[1] from the Queen "and in that Hull (tis reported) there were Silver barrs as well as Iron ones and such a vast (though conceald) Treasure as served both to compleate their pile at Langford and to inrich their steward Richard Grobham."[1] The date on the keystone of the centre arch in the front of the house is 1591.

[1] Pelate MS., *ut supra.*

There is no official record in the "Progresses of Queen Elizabeth" of that Monarch's residence at Longford, but the old plans show "The Queene's Chamber," and the second Lord Colerane, in his "Longford Inventory," a poem[1] written in 1694 mentions:

> the third Round Tow'r (most vs'd tho' least)
> Haueing two bedchambers (the house's Best)
> Where the two happiest Queens which e're did reign
> The first and second Elizabeth have layn.

The "second Elizabeth" was the Queen of Bohemia, one of whose Maids of Honour was Mary Gorges, daughter of Sir Edward Gorges (son of Sir Thomas) who succeeded his father in 1610: he was created Lord Gorges of Dundalk, and was in his turn succeeded by his son Richard, second Lord Gorges. This Richard having lost much money in unsuccessful speculations, was forced to sell his property at Longford, and thus, in 1641, the castle and lands passed into the hands of Hugh Hare, first Lord Colerane, who had been a youthful companion and great personal friend of King Charles I. He had hardly settled in his new home when troublous times began, and (according to our Chronicler) "His Ma^tie thought fitt to make a horse Garrison thereof, and according to his Ma^tie's Order itt was given upp by his L^dpp in Aprill 1644 . . . Hereupon my L^d of Colerane with his greate little family gott into an *Unspeakable* small house att Burtford,"[2] near by.

"After the fatall Battell at Naseby . . . Oliver Cromwell thought fitt to summon in Langford by the way. And Langford nott only stayed his fury but was likely to have given a deserved Bloody death to that too prosperous and sanguine

[1] Manuscript, in the possession of the Earl of Radnor.
[2] Pelate MS., *ut supra.*

Tyrant. For while hee with some few Officers were viewing where they might best storme or batter the house, a shott from thence killed the very next man to Cromwell (being a Captaine Lieutenant) and had done worthier Execution had itt tooke him off too."[1] The Castle surrendered to him on October 18th, 1645, "as soon as he had finish'd his battery in Pick Mead against the Garden Front."[1] The place having surrendered, the defensive works about it were slighted, but it was ordered by Parliament, through the influence of the Cromwellian partisan Lord Kimbolton (Lady Colerane's brother) "that especial care be taken to preserve the house." On the return (*circa* 1650) of Lord Colerane to his home he found the house in a terrible state. The beautiful vines on the walls had been cut down, and "his Lordship was saluted with nothing but filthinesse and desolation, except itt were an Infinite Swarme of fleas, that pitched upon his white boote hose, there was noe other Liveing Creature left for him."[1] However, he took heart and did the work of restoration so well that he left the place in much better condition than when he first bought it, and this work was carried on by his son Henry, second Lord Colerane, who succeeded his father (who was "choak'd endeavouring to swallow the rump of a Turky"[1]) in 1667. This Henry was a great antiquary and brought many stone carvings, marble-topped tables, etc., from Italy to embellish the Castle. He was succeeded (in 1708) by his grandson, Henry, who apparently preferred the other family place (at Totteridge, near Tottenham, Herts) as a residence and obtained an Act of Parliament to allow him to break the entail and sell Longford, to provide the money for the dower of his Aunt Cecilia, his grandfather's favourite child. Thus in 1717 Longford, and the lands belonging to it at that time,

[1] Pelate MS., *ut supra*.

passed into the hands of Sir Edward Des Bouveries, Bart., from whom they have descended to the present owner.

Sir Edward made great alterations in the house, turning the Chapel on the ground floor into a Long Parlour and making a large Entrance Hall, two stories high, quite out of keeping with the style of the building. Sir Edward died in 1736, and, leaving no children, was succeeded by his brother Jacob, who in 1747 was made first Viscount Folkestone. This Jacob, who was a man of great artistic taste and judgment, was the first President of the Society for the Encouragement of Arts and Sciences. He greatly beautified the place; bought Chippendale furniture for the Gallery, Green Drawing-Room, etc.; imported velvet and damask from Lyons for the walls and tapestry from M. Neptune at Brussels; employed Peter Scheemakers to carve marble mantelpieces, John Michael Rysbrack to execute busts and Thomas Hudson to paint portraits of himself and his family. He bought over a hundred of the principal pictures (including "Erasmus," "Ægidius," the two Claudes, the two Poussins, etc.) —and thought nothing of giving £25 for an embroidered waistcoat for himself! He was altogether a princely gentleman in his ideas as to spending money, but his descendants may indeed thank him for the very judicious way in which he laid out so much in the lasting embellishment of his house and on the art treasures he placed in it. He was succeeded in 1761 by his son William, who was created first Earl of Radnor in 1765. He also was a very judicious buyer, and there are notes in his account books of his having bought about seventy-five pictures. He did not acquire other works of art, but he employed Reynolds and Gainsborough to paint portraits of many members of his family, he himself being depicted by Gainsborough and his three wives respectively by Hudson,

Reynolds and Cotes. His successor, Jacob, second Earl of Radnor, reigned as lord of Longford for over fifty years, from 1776 to 1828. He added over eighty pictures to the collection and it was he, alas! who conceived the idea of rebuilding the Castle with six round towers instead of three. All the plans were made and the work was begun towards the close of the eighteenth century. He got as far as pulling down the North West tower (the "Filius" of the three Elizabethan towers) and had actually built three of the six contemplated new towers, when fortunately money failed, and the greater part of the work was left a shell, until completed by his grandson, the fourth Earl of Radnor, in 1874. The second Earl added one great treasure to the collection, viz., the Imperial Steel Chair. He bought it at the close of the eighteenth century from Gustavus Brander, F.R.S., a descendant of a Swedish family to whom it had belonged since the days when it was looted by the Swedes from the Imperial Museum at Prague, where it had been placed by the Emperor Rudolph II, to whom it had been presented (about the year 1577) by the town of Augsburg. The second Earl also bought the inlaid ivory chairs in the Gallery, to which a certain amount of interest attaches owing to their having formed part of a set brought from India by Warren Hastings for Queen Charlotte.

Jacob, second Earl of Radnor, was succeeded in 1828 by his son William, whose inclinations were political rather than artistic, and since that date no important additions (other than family portraits) have been made to the Collection of Pictures. Under the superintendence of the third Earl's second wife (Judith Anne St. John-Mildmay, great grandmother of the present Peer) the formal garden in front of the house was replaced, having been swept away in the previous generation

by "Capability" Brown. On the death (in 1869) of his father, the third Earl, the fourth Lord Radnor employed Mr. Anthony Salvin to prepare plans for the completion and restoration of the building at Longford; the work was commenced in 1870 and finished in 1874. In addition to altering the Front Hall (partly in accordance with the Elizabethan plan) he covered in the Open Court Yard (thus forming the Triangular Hall), built a new Dining-Room (the carving in which was executed by Mr. Kemm, of Salisbury) and completed the buildings left as a shell by the second Earl, adding a square tower and finishing the interior as a Saloon, etc., containing much beautiful furniture, particularly noticeable among which is a suite of brass chairs and settees, covered with old brocade.

The fifth Earl succeeded to the Longford estates on the death of his father in 1889, and it has been the privilege of his wife (the present writer) to arrange and classify the family Collection of Pictures. It had always been believed by the last generation that there was no authentic record as to when, where, or by whom these pictures had been collected: indeed, it has been stated in print that they were bought *en masse* from Mr. Seguier, a picture-cleaner employed by the National Gallery in the first half of the nineteenth century. The writer had, however, the good fortune to find in the Muniment Room at Longford several private account-books, embracing a period of over a hundred years, which had been very carefully kept by the first Viscount Folkestone and the first and second Earls of Radnor, and a searching perusal of these resulted in the very satisfactory discovery, not only of the dates of the different sales where the purchases where effected, but also of the prices given for nearly all the more important pictures between the years 1720 and 1823.

In 1909 a complete catalogue of the Collection, prepared with the assistance of Mr. W. Barclay Squire, and containing illustrations of over a hundred of the principal pictures, was privately printed by Jacob, sixth Earl of Radnor.

HELEN M. RADNOR.

July, 1909.

NOTE

THE following pictures have been engraved: details of the various prints, etc., will be found in the complete catalogue: 1, 2, 3, 6, 7, 11-13, 16, 18, 19, 21, 22, 24, 27, 33, 34-42, 47, 50, 53, 55, 56, 58-62, 64, 70, 80, 81, 83, 85-87, 89, 90, 92-95, 97, 99-101, 103, 104, 112, 119, 122, 130, 136, 137, 143-145, 157, 159-161, 163, 165, 168, 173, 174, 177, 182, II-IV, VIII, IX, XXI, XXIII, XXIV, XXVII, XXXVIII, XLVII, XLVIII, LIX, LXII, LXIII, LXV, LXIX, LXXII-LXXX, LXXXIII-LXXXVI, LXXXVIII, XC-XCII, XCIV, XCV, XCVIII, CI; Miniatures 1-5.

Two of the plans in the present catalogue are reproduced from a series of etchings of Longford Castle, executed for the second Lord Colerane by R. Thacker in 1678; the others show the ground and first floors of the Castle in its present state.

Collection of the Earl of Radnor

LONG PARLOUR

1. STABLE WITH TRAVELLERS ("POSTE PRÈS D'ANVERS").
Philips Wouwerman (1619-1668).
Bought at Baron Fagel's sale, 1795.

2. VIEW ON THE GRAND CANAL, VENICE.
Caspar van Wittel, called Gasparo degli Occhiali (1647-1736).
Bought at Bragge's sale, 1743.

3. RETURN FROM SHOOTING.
David Teniers the Elder (1582-1649).
Bought at Sir F. Frankland's sale, 1748.

4. LANDSCAPE WITH BATHERS.
Cornelis van Poelenburgh (1586-1667).
Bought at Bragge's sale, 1743.

5. LANDSCAPE WITH BATHERS.
Cornelis van Poelenburgh (1586-1667).
Bought at Bragge's sale, 1743.

6. LANDSCAPE. *Meindert Hobbema* (1638-1709).

7. Landscape by Moonlight.
Aert van der Neer (1603-1677).

8. Storm at Sea. *Aelbert Cuyp* (1620-1691).

9. Portrait of Rembrandt (?).
Gerbrandt van den Eeckhout (1621-1674).
Bought at Paley's sale, 1801.

10. Portrait of a Woman.
Gerbrandt van den Eeckhout (1621-1674).
Bought at Paley's sale, 1801.

11. Rubens's Boy. *Peter Paul Rubens* (1577-1640).
Frans, eldest son of Rubens by his second wife, the beautiful Helena Fourment. Born at Antwerp in 1633, died at Brussels in 1678. Bought from Mr. Kneller, 1773.

12. Marie de Médicis (1573-1642), Queen of France.
Anthony Van Dyck (1599-1641).
Daughter of Francis, Grand Duke of Tuscany. Married in 1600 to Henry IV, by whom she was the mother of Louis XIII, Henrietta Maria, Queen of England (No. 18), and Gaston, Duke of Orleans (No. 39).

13. Dutch Boors Playing Bowls.
David Teniers the Younger (1610-1690).
Bought at Bragge's sale, 1743.

14. Dutch Boors Quarrelling.
Pieter Pietersz de Bloot (1601-1658).

15. A Dutch Fair. *Philips Wouwerman* (1619-1668).
Probably bought in 1747.

16. Landscape. *Joos de Momper the Younger* (1564-1635).
Bought at Bragge's sale, 1743.

17. Sea Piece. *Willem van de Velde the Younger* (1633-1707).
Bought at Blackwood's sale, 1760.

18. HENRIETTA MARIA (1609-1669), QUEEN OF ENGLAND.
Anthony Van Dyck (1599-1641).
Youngest daughter of Henry IV, King of France, and Marie de Médicis (No. 12); married Charles I (No. 24) in 1625; died near Paris in 1669. Dated 1632.

19. CUPIDS HARVESTING.
Peter Paul Rubens (1577-1640), *and Lucas van Uden* (1595-1672).
This picture was given by Prince Charles of Lorraine, Governor of the Netherlands, to Solomon Dayrolles, Esq., British Resident at Brussels. Bought from R. Cosway in 1791.

20. FRUIT, WITH A TANKARD AND FLOWERS.
Jan Davidsz de Heem (1606-1684?).

21. PORTRAIT OF AN OLD MAN. *Frans Hals* (1580?-1666).

22. PORTRAIT OF AN OLD WOMAN. *Frans Hals* (1580?-1666).

23. LANDSCAPE. *Lucas van Uden* (1595-1672).
Bought from Mr. Heath, 1744.

24. CHARLES I (1600-1649), KING OF ENGLAND.
Anthony Van Dyck (1599-1641).

25. CONVERSATION PIECE.
Anthonie Palamedesz Stevaerts, called Palamedes (?) (1601?-1673).

26. LANDSCAPE. *Lucas van Uden* (1595-1672).
Bought from Mr. Heath, 1744.

27. SKATING SCENE. *Hendrick Avercamp* (1585-1663?).
Bought (through P. Scheemakers), at Bragge's sale, 1743.

28. LANDSCAPE WITH GIPSIES.
Jan Brueghel the Elder, called 'Velvet' Brueghel (1568-1625).

29. THE FORTUNE TELLERS.
Philips Wouwerman (1619-1668).

30. Landscape with Travellers.
Jan Brueghel the Elder, called 'Velvet' Brueghel (1568-1625).

31. The Piazza of St Mark's, Venice.
Caspar van Wittel, called Gasparo degli Occhiali (1647-1736).
Bought at Bragge's sale, 1743.

32. Battle Piece. *Jacques Courtois, called Il Borgognone* (1621-1676).

SMOKING-ROOM

211. View in Salisbury (1795).
John Claude Nattes (1765?-1822).

TILE LOBBY

178. Boys' School. *Giacomo Francesco Cippor* (*18th Century*).

179. Fowls. *Melchior d'Hondecoeter* (1636-1695).

180. Girls' School. *Giacomo Francesco Cippor* (*18th Century*).

181. Portrait of a Lady. *English School* (*17th Century*).

DINING-ROOM

182. View of Folkestone. *William Marlow* (1740-1813).
Bought from the painter in 1776.

SALOON

33. The Hon. Hugh Hare (1668-1707?).

Sir Godfrey Kneller (1646-1723).

Eldest surviving son of Henry, second Baron Colerane, by his first wife, Constantia, daughter of Sir Richard Lucy, Bart. He died in his father's lifetime, and his son, Henry, third Baron Colerane, in 1717 sold Longford Castle to Sir Edward Des Bouverie, Bart.

34. Martin Ryckaert (1587-1632?).

Anthony Van Dyck (1599-1641).

A one-armed landscape painter of Antwerp. There are several replicas of this picture.

35-38. The Four Seasons. *After Jacopo Bassano* (1510-1592).

Probably Dutch copies of one of the numerous sets of "The Four Seasons" painted by the Da Ponte (Bassano) family. They were bought by the first Earl of Radnor in 1771 and are probably the identical pictures bought at Venice by Sir Henry Wotton and bequeathed in his will to Sir Francis Windebank.

39. Gaston (1608-1660), Duke of Orleans.

Anthony Van Dyck (1599-1641).

Second son of Henry IV of France and Marie de Médecis (No. 12). Probably painted at Antwerp in 1631. Replicas are at Chantilly and the Château of Dampierre.

40. Catherine Wotton (1609-1667), Countess of Chesterfield. *Anthony Van Dyck* (1599-1641).

Eldest daughter of Thomas, second Baron Wotton by his wife Mary Throckmorton. She married first Henry Lord Stanhope (d. 1634) and second Jan van den Kerckhoven (d. 1660). She was created by Charles II Countess of Chesterfield in her own right. This picture, probably painted about 1636, was formerly in the Houghton collection. There is a replica at Bretby Park. Probably bought about 1772.

41. Ludovic Stewart (1574-1624), Second Duke of Lennox and First Duke of Richmond.

Daniel Mytens the Elder (1590?-1656?).

Eldest son of Esmé, first Duke of Lennox by his wife Catherine de Balsac d'Entragues. Appointed Steward of the Household to James I in 1616; created Duke of Richmond 1623. Probably painted before 1623. Later versions are at Hampton Court and Petworth.

42. Martha Cranfield (1601-1677), Countess of Monmouth. *Anthony Van Dyck* (1599-1641).

Eldest daughter of Sir Lionel Cranfield (afterwards Earl of Middlesex) by his wife Elizabeth Shepherd. She married (in 1620) Henry Carey, second Earl of Monmouth. Probably bought about 1773.

SQUARE DRAWING-ROOM

43. Head of a Warrior.

Abraham van Diepenbeeck (1596-1675).

44. Portrait of the Painter.

Cornelis Janssens van Ceulen (1593-1664?).

Probably born in London in 1593. From 1618 to 1632 he was the most fashionable portrait painter of the day; but later on he was overshadowed by Van Dyck, and retired to Holland, where he died between 1662 and 1664.

45. Group of Boys. In chiaroscuro.

Cornelis Schut (1597-1655).

46. Group of Girls. In chiaroscuro.

Cornelis Schut (1597-1655).

47. Frederick Henry (1584-1647), Prince of Orange, Stadholder of the Netherlands.

Jan Anthonisz van Ravesteyn (1572?-1657).

Youngest son of William the Silent by his fourth wife, Louise de Coligny. Probably painted before 1627. Replicas are in the British Museum, at Leyden, Delft, and the Hague.

48. St. John the Baptist.

Giovanni Francesco Romanelli (1610?-1662).

Bought at Bragge's sale, 1743.

49. Strolling Players. (No. 1.)

Jacques Callot (?) (1592-1635).

Bought at Bragge's sale, 1743.

50. Rubens (?) on the Horse given by him to Van Dyck.
Anthony Van Dyck (1599-1641).
When Van Dyck left Rubens's studio in 1621 he gave his master three of his best pictures, in return for which Rubens gave his pupil a white horse to use on his travels. There is a smaller version of this picture at Budapest. Bought at Christie's from J. Bertels, 1780.

51. The Walk to Emmaus. *Giovanni Francesco Romanelli* (1610?-1662).
Bought at Bragge's sale, 1743.

52. Strolling Players. (No. 2.)
Jacques Callot (?) (1592-1635).
Bought at Bragge's sale, 1743.

53. Philip William (1554-1618), Prince of Orange.
Cornelis de Man (1621-1706) *after Miereveld.*
Eldest son of William the Silent by his first wife, Anne of Egmont, Countess of Buren. A copy of the head and shoulders of the portrait of Prince Philip William by Miereveld, in the Town Hall of Delft.

54. The Holy Family.
After Andrea d'Agnolo di Francesco, called Andrea di Sarto (1487-1531).
The original is in the Wallace Collection. Other copies and replicas are in the Prado, at Munich, Wilton House, and Exeter. Bought at W. Walsh Porter's first sale, 1803.

55. Frederick V (1596-1632), Elector Palatine and King of Bohemia. *Michiel Jansz van Miereveld* (1567-1641).
Son of Frederick IV by his wife Louise Juliane, daughter of William the Silent by his third wife, Charlotte de Bourbon. Succeeded his father in 1610; married Elizabeth, daughter of James I, King of England, in 1613; elected King of Bohemia in 1619 but reigned barely a year. The rest of his life was spent in exile.

56. Frederick Henry (1584-1647), Prince of Orange. Stadholder of the Netherlands.
Michiel Jansz van Miereveld (1567-1641).
Youngest son of William the Silent by his fourth wife, Louise de Coligny. An earlier portrait of Prince Frederick Henry than No. 47.

57. The Emperor Charles V (1500-1558). *Antonio Moro* (1512?-1577?).

Son of the Archduke Philip and Joanna, second daughter of Ferdinand the Catholic of Aragon and Isabella of Castile. Elected Emperor in 1519. Retired to the monastery of Yuste in 1557.

58. Charles Louis (1617-1681), Elector Palatine. *Cornelis Janssens van Ceulen* (1593-1664?).

Second son of Frederick V and Elizabeth, daughter of James I, King of England.

59. The Archduke Albert (1559-1621), Governor of the Low Countries. *Otto van Veen* (1557-1629).

Son of the Emperor Maximilian II and Mary, daughter of Charles V. Probably bought from R. Cosway in 1791.

60. Maurice (1567-1625), Prince of Orange, Stadholder of the Netherlands. *Michiel Jansz van Miereveld* (1567-1641).

Second son of William the Silent by his second wife, Anne, daughter of Maurice, Elector of Saxony.

61. Philip (1604-1626), Prince of Hesse. *Michiel Jansz van Miereveld* (1567-1641).

Eldest son of Maurice the Learned, Landgrave of Hesse, by his second wife, Juliana, daughter of Count John of Nassau-Siegen. He was killed at the battle of Königslutter (17th August, 1626).

62. The Archduke Albert (1559-1621), Governor of the Low Countries. *Peter Paul Rubens* (1577-1640).

Son of the Emperor Maximilian II and Mary, daughter of Charles V. A copy of this picture is in the collection of Prince John of Liechtenstein and adaptations are at Stockholm and Windsor Castle. Formerly at Warwick Castle. Bought at Mr. Jeffereys's sale, Salisbury, 1806.

63. View in Calabria. *Salvator Rosa* (1615-1673).

Probably bought in 1809.

STAIRCASE AND CORRIDOR

64. VIEW OF TIVOLI. *Jacob Philipp Hackert* (1737-1807) *or Johann Gottlieb Hackert* (1744-1773).

65. FOREST LANDSCAPE. *Jacob Isaacksz van Ruisdael* (1628?-1682).

66. PORTRAIT OF A LADY. *Caspar Netscher* (1639-1684).

67. OLIVER CROMWELL (1599-1658). *Robert Walker* (*died* 1658?).
Bought at Mr. Fulham's sale, 1793.

68. HEAD OF AN OLD WOMAN. *Jusepe de Ribera, called Spagnoletto* (1588-1652).

69. PORTRAIT OF A GIRL. *School of Rembrandt.*
Bought at Mr. Champneys' sale, 1812.

70. THE SPORTSMEN AND THE TUMBLING BOYS. *Jan Wynants* (1615?-1682?) *and Adriaen van de Velde* (1635?-1672).
Signed and dated, 1662.

71. PORTRAIT OF THE PAINTER. *Sir Godfrey Kneller* (1646-1723).
Third son of Zacharias Kniller, a portrait painter of Lübeck. Came to London in 1675, knighted by William III, and created a baronet by George I. Bought at Dr. Mead's sale, 1754.

72. LANDSCAPE. *Franz de Paula Ferg* (1689-1740).

73. A HARBOUR. *Adriaen van Diest* (1656-1701).

74. LANDSCAPE. *Adriaen van Diest* (1656-1701).

75. INTERIOR OF AN INN. *School of Wouwerman.*

76. Landscape. *Franz de Paula Ferg* (1689-1740).

77. Hagar and Ishmael.
Pietro Francesco Mola (1612-1668).

78. Tobias anointing Tobit's Eyes.
Jusepe de Ribera, called Spagnoletto (1588-1652).
Bought in 1765.

79. Martyrdom of Three Saints.
Filippo Lauri (1623-1694?).

GREEN DRAWING-ROOM

80. Ægidius [Pierre Gilles] (1480-1533).
Quentin Matsys or Metsys (1466-1530).
Town Clerk of Antwerp and a friend of Erasmus, who sent this picture to Sir Thomas More in 1517. There is a replica at Antwerp. Bought at Dr. Mead's sale (as the work of Holbein) in 1754.

81. Desiderius Erasmus (1467-1536).
Hans Holbein the Younger (1497-1543).
This picture, of which many copies exist, was probably painted in Basel and in 1524 was sent to England by Erasmus. Dated 1523. Bought at Dr. Mead's sale, 1754.

82. The Holy Family. *Ludovico Carracci* (1555-1619).

83. Portrait of a Lady (Giulia Gonzaga, Countess of Fondi?).
Sebastiano di Francesco Luciani, called Sebastiano del Piombo (1485-1547).
This picture probably represents Giulia Gonzaga (1513-1566), daughter of Ludovico Gonzaga and Francesca Fieschi; married (1526) Vespasiano Colonna, Duke of Traetto and Count of Fondi. There is a replica (with variations) in the Steinmayer Collection at Cologne, which, according to some authorities, represents Catherine de Médicis. Bought from R. Cosway in 1791.

84. Portrait of a Gentleman.
Jacopo Robusti, called Tintoretto (1518-1594).

85. Portrait of a Lady. *Paris Bordone* (1500-1571).
Bought in 1812. Formerly called "Violante." A replica (with differences) was in the collection of H.I.M. the Empress Frederick.

86. Old London Bridge. *Samuel Scott* (1710?-1772).
Small replicas of this picture and of No. 88 are in the National Gallery. Bought from the painter in 1749.

87. Juan de Pareja (1606?-1670).
Diego Rodriguez de Silva y Velazquez (1599-1660).
Pareja was a slave and assistant of Velasquez, who gave him his liberty at the request of Philip IV. This picture was painted in Rome in 1650. There is a replica at Castle Howard.

88. Old Westminster Bridge. *Samuel Scott* (1710?-1772).
Bought from the painter in 1749.

GALLERY

89. Evening ("The Decline of the Roman Empire").
Claude Gelée, called Claude Lorrain (1600?-1682).
A sketch for this picture preserved at Chatsworth shows that it was painted in Rome for Lebrun, the Court Painter of Louis XIV. Bought at Dr. Mead's sale, 1754.

90. The Adoration of the Golden Calf.
Nicolas Poussin (1594-1665).
Probably painted in Rome with the companion picture (No. 92). In 1685 they were in Paris where they were bought in 1741 by Samuel Paris for the first Viscount Folkestone.

91. View of the Escurial.
Peter Paul Rubens (1577-1640) *and Pieter Verhulst* (*17th Century*).
This picture was presented to Charles I by the painter. It was despatched to England in May, 1640, together with a letter from Rubens describing the subject. Bought from R. Cosway in 1791.

92. THE PASSAGE OF THE RED SEA.

Nicolas Poussin (1594-1665).

See *supra*, No. 90.

93. VENUS DISARMING CUPID.

Antonio Allegri da Correggio (1494?-1534).

Formerly at Naples in the Collection of Sir William Hamilton, from whom it passed to Benjamin Vandergucht, at the sale of whose pictures in 1796 it was bought by the second Earl of Radnor. There are several replicas.

94. RUTH AND NAOMI.

Bartolomé Esteban Murillo (1617-1682).

95. MARTYRDOM OF ST. SEBASTIAN.

Netherlandish School (*16th Century*).

The figure of St. Sebastian is copied from a figure in Michael Angelo's "Last Judgment" in the Sistine Chapel. This picture has been assigned with some degree of probability to Martin van Heemskerk. Bought at S. Paris's sale, 1738.

96. HEAD OF ST. MARY MAGDALEN. *Guido Reni* (1575-1642).

Bought at Prestage's sale, 1756.

97. MORNING ("THE RISE OF THE ROMAN EMPIRE").

Claude Gelée, called Claude Lorrain (1600-1682).

The sketch for this picture is at Chatsworth. Bought at Dr. Mead's sale, 1754.

98. NATHAN AND DAVID. *School of Rembrandt.*

Bought at Burchett's sale, 1747.

99. THE CHILDREN OF CHRISTIAN II, KING OF DENMARK.

Jan [Gossaert] van Mabuse (1470?-1541).

John (1518-1532), Dorothy (1520-1580) who married Frederick II, Elector Palatine, and Christina (1523-1590) who married firstly Francis, Duke of Milan and secondly Francis, Duke of Lorraine (her portrait by Holbein as the widowed Duchess of Milan was bought for the National Gallery in 1909). There are replicas of this picture at Hampton Court, Wilton House, and Sudeley Castle. Bought in 1820.

100. Mary II (1662-1694), Queen of England.
Caspar Netscher (1639-1684).
Painted in 1680, three years after her marriage to William, Prince of Orange (William III). Signed and dated, 1680.

101. Portrait of a Mother and Child.
Jan [Gossaert] van Mabuse (1470?-1541).
Replicas are at Brussels and elsewhere, sometimes described as the "Blessed Virgin and Child." Bought at Squibb's Auction Room, 1808.

102. Charity. *Ludovico Carracci* (?) (1555-1619).

103. Europa. *Guido Reni* (1575-1642).
Replicas or copies are at the Hermitage (St. Petersburg), Dulwich, Burghley House, and Rome. Bought from S. Paris, 1741.

104. Portrait of a Man. *Peter Paul Rubens* (1577-1640).

105. The Salutation.
Giovanni Francesco Penni (1488-1528).

106. Ecce Homo. *Carlo Dolci* (1616-1686).
Bought from Collivoe, 1766.

107. The Flight into Egypt. *Jan Brueghel* (1568-1625) *and Johann Rottenhammer* (1564-1623).
Bought at Prestage's sale, 1756.

108. Joseph's Dream.
Pietro [Berettini] da Cortona (1596-1669).

CHAPEL LOBBY

109. Richard Bancroft (1544-1610), Archbishop of Canterbury.
Daniel Mytens the Elder (?) (1590?-1656).
Bought from — Bryant, 1779.

110. Sea Piece. *Bonaventura Peeters* (1614-1652).
Bought at S. Paris's sale, 1738.

111. Elizabeth (1596-1662), Queen of Bohemia (?).
Federigo Zuccaro (?) (1542?-1609).
Eldest daughter of James I and Anne of Denmark; married (in 1613) Frederick V, Elector Palatine (No. 55); returned to England in 1661; buried in Westminster Abbey. This picture may possibly represent Lady Arabella Stuart (1575-1615).

112. A Family Group. *Dutch School* (*early 17th Century*).

113. Landscape. *Jan Wynants* (1615?-1682?).

114. St. John the Baptist.
Hendrik van Anthonissen (1605-1655?).
Bought at Prestage's sale, 1756.

115. Sea Piece. *Bonaventura Peeters* (1614-1652).
Bought at S. Paris's sale, 1738.

116. Fruit Piece, with a Mouse.
Pieter Snyers (1681-1752).

117. Interior of the Church of St. Charles Borromeo, Antwerp. *Hendrik van Minderhout* (1632-1696).
The church was built by the Jesuits in 1615, and decorated by Rubens and Van Dyck; it was burnt in 1718. Bought by Mr. Martin from Lady Catherine Noel, 1744.

118. Bird's-eye View of Fontainebleau.
Pierre Patel (1605?-1676).
Bought in 1740.

119. Portrait of a Man. *Flemish School* (*16th Century*).
Formerly called "The Duke of Norfolk," and attributed to Holbein.

120. Fruit Piece, with a Large Basket.
Pieter Snyers (1681-1752).

CHAPEL

121. THE HOLY FAMILY.
Francesco Mazzuoli, called Il Parmigiano (1504-1540).
Bought at Bragge's sale, 1743.

122. THE RESURRECTION. *Sebastiano Ricci* (1659?-1734).
The original sketch for the great painting in the half-dome above the altar in the chapel of Chelsea Hospital. Bought at Blackwood's sale, 1760.

123. THE HOLY FAMILY.
Giulio Pippi, called Giulio Romano (1493-1546).

124. THE BLESSED VIRGIN, THE HOLY CHILD, AND ST. JOHN THE BAPTIST.
Benvenuto Tisi (1481-1559), *called Il Garofalo, after Raphael.*
A copy of "La Belle Jardinière," in the Louvre.

125. THE HOLY FAMILY. *Carlo Maratti* (1625-1713).
Bought at Lord Halifax's sale, 1739.

126. THE MYSTIC MARRIAGE OF ST. CATHERINE.
Carlo Maratti (1625-1713).
Bought from J. M. Rysbrack, 1738.

127. THE DESCENT FROM THE CROSS.
Johann Rottenhammer (1564-1623).

128. "NOLI ME TANGERE." *Placido Costanzi* (1688-1759).

129. CHRIST AND THE WOMAN OF SAMARIA.
Placido Costanzi (1688-1759).

130. TRIPTYCH: THE BLESSED VIRGIN ENTHRONED, WITH SAINTS (CENTRE)—ST. JOHN THE BAPTIST AND ST. JOHN THE DIVINE (WINGS).
Herri met de Bles (1480?-1550?).
The saints represented in the centre panel are St. Cecilia, St. Dorothy, St. Catherine of Alexandria, St. Joseph, St. John the Baptist, and St. Barbara. The small owl, with which the painter signed his pictures, is in the tree above the right shoulder of St. John the Baptist (left wing).

131. THE HOLY FAMILY. *Sebastiano Ricci* (1659?-1734).
Bought at Hayes's sale, 1737.

132. THE ADORATION OF THE MAGI. *Netherlandish School.*
Bought at Sir Luke Schaub's sale, 1758.

133. THE HOLY FAMILY. *Carlo Maratti* (1625-1713).
Bought at Bragge's sale, 1743.

134. THE ANNUNCIATION. *Netherlandish School.*
Bought at Hayes's sale, 1737.

TRIANGULAR GALLERY

135. KING EDWARD VI (1537-1553).
Hans Holbein the Younger (?) (1497-1543).

136. MARY BOLEYN (d. 1543), LADY CAREY, AFTERWARDS LADY STAFFORD. *Guillim Stretes* (?) (*16th Century*).
Daughter of Thomas, Earl of Wiltshire, by his wife Elizabeth, daughter of Thomas Howard, Duke of Norfolk. She was the sister of Queen Anne Boleyn. Copies of this picture are at Hampton Court Palace and Warwick Castle.

137. JOSEPH TAYLOR (1586?-1653), ACTOR.
Cornelis Janssens van Ceulen (1593-1664?).
Taylor is said to have been one of the earliest performers of the parts of Hamlet and Iago. In 1639 he was appointed Yeoman of the Revels.

138. LANDSCAPE, WITH TOBIT AND THE ANGEL.
Pietro Francesco Mola (1612-1668).
Bought at Bragge's sale, 1743.

139. VIEW OF SCHEVENINGEN.
Hendrick de Meyer (1620?-1690?).

140. VIEW OF KATWIJK. *Thomas Heeremans* (*17th Century*).
Signed and dated, 1675.

141. COLONEL GEORGE DAVENANT.
Sir Peter Lely (1618-1680).
One of the eight sons of Sir William Davenant (1606-1668), poet laureate, by his wife Henrietta Mary Du Tremblay.

142. PORTRAIT OF THE PAINTER.
Sir Peter Lely (1618-1680).
Son of Jan van de Faes, alias Lely, by his wife Abigail van Vliet. Came to England in 1641, and after the Restoration became the most fashionable painter of his day.

143. PORTRAIT OF A SCULPTOR WITH A BUST OF LUCRETIA.
Venetian School (*16th Century*).
Variously attributed to Titian, Tintoretto, and Paris Bordone.

144. SIR ANTHONY DENNY (1501-1549).
Hans Holbein the Younger (1497-1543).
Second son of Sir Edmund Denny by his second wife, Mary Troutbeck. He was King's Remembrancer, Groom of the Stole, and a Privy Councillor under Henry VIII. A replica of this picture belongs to J. Pierpont Morgan, jun., Esq.

145. PORTRAIT OF A GENTLEMAN HOLDING A GLOBE.
School of Joos van Cleef the Younger (*16th Century*).
Formerly called Martin Luther, and attributed to Holbein or to Georg Pencz. The Four Seasons are painted on the globe.

146. PORTRAIT OF A SCULPTOR.
William Dobson (1610-1646).

147. PORTRAIT OF THE PAINTER. *Carlo Dolci* (1616-1686).
A replica (with variations) is in the Uffizi Gallery, Florence.

148. LANDSCAPE.
Gaspard Dughet, called Gaspar Poussin (1613-1675).

149. INTERIOR OF A CHURCH.
Hendrick Cornelisz van Vliet (1612?-1675).
Signed and dated, 1660. Bought at Bragge's sale, 1743.

150. LANDSCAPE, WITH THE WALK TO EMMAUS.
Pietro Francesco Mola (1612-1668).
Bought at Bragge's sale, 1743.

151. PORTRAIT OF A LADY. *Simon de Vos* (1603-1676).
Bought from — Parsons, 1776.

152. ST. FRANCIS OF SALES (1567-1622).
Pierre Subleyras (?) (1699-1749).

153. DIANA AND NYMPHS. *Peter Paul Rubens* (1577-1640).
A sketch for pictures (finished by Rubens's pupils) at Dresden, Darmstadt, etc.

154. JEAN CALVIN (1509-1564).
German School (*16th Century*).
Dated, 1535.

155. THÉODORE DE BÈZE (1519-1605).
German School (*16th Century*).
Dated, 1572.

156. A WOMAN AT CONFESSION.
Egbert van Heemskerk the Elder (1645-1704).

157. MARGARET RUSSELL (1560?-1616), COUNTESS OF CUMBERLAND.
Third daughter of Francis Russell, third Earl of Bedford. She married in 1560 George Clifford, third Earl of Cumberland, by whom she was the mother of Anne, Countess of Dorset, Pembroke and Montgomery. This picture is a copy (with variations) of the head of the Countess of Cumberland in a large family group belonging to Lord Hothfield, at Appleby. There are replicas in the National Portrait Gallery and at Gorhambury. Bought at Greenwood's sale, 1778.

158. HEAD OF THE MADONNA.
Giambattista Salvi, called Sassoferrato (1605-1685).
Bought from R. Cosway.

159. SIR PETER YOUNG (1544-1628).
Michiel Jansz van Miereveld (1567-1641).
Second son of John Young and Margaret Scrymgeour. He was tutor of James I, Master Almoner (1586), and Ambassador on several special missions. Signed and dated, 1622.

160. JEAN LORET (d. 1665). *French School* (*17th Century*).
A humorous poet of the 17th Century.

161. ELIZABETH FINCH (1557?-1634), COUNTESS OF WINCHILSEA. *Marcus Gheeraerts the Younger* (1561-1635).
Daughter of Sir Thomas Finch by his first wife, Anne Poyntz. Married Sir Moyle Finch, of Eastwell, Kent, and after his death was successively created Viscountess Maidstone and Countess of Winchilsea. Dated, 1600. Bought at Christie's (Lenthall sale), 1808.

162. PORTRAIT OF A MAN. *German School* (*16th Century*).
Probably the portrait of a reformer. The inscription ("J. Œcolampadius," etc.) is a forgery.

163. QUEEN ELIZABETH (1533-1603).
Marcus Gheeraerts the Younger (1561-1635).
Painted late in life.

164. THE VIRGIN AND CHILD, WITH A KNEELING MONK.
Ludovico Carracci (1555-1619).

165. THOMAS WYNDHAM (1510?-1553).
Lucas D'Heere (?) (1534-1584).
Son of Sir Thomas Wyndham by his second wife, Elizabeth, daughter of Sir Henry Wentworth, and widow of Sir Roger d'Arcy. He was Master of the Ordnance in the King's ships, and a Vice-Admiral. From 1550 until his death he took part in various trading expeditions to the coast of Africa; he died of fever in the Bight of Benin. This picture has recently been identified (with a tolerable degree of certainty) as the work of Jan Eeuwowts (*Anglicè* Haunce Eworth), an Antwerp painter who first appeared in England in 1549. Dated, 1550. Bought (as a work by Holbein) in 1813.

166. LANDSCAPE. *Jacob Isaacksz van Ruisdael* (1628?-1682).
Bought at Bragge's sale, 1743.

167. FLOWER PIECE. *Jan Brueghel the Elder* (1568-1625).
Bought from — Collivoe, 1744.

168. LADY ELIZABETH SEYMOUR (1544-1602), LADY KNIGHTLEY OF FAWSLEY. *Federigo Zuccaro* (1542?-1609).
Youngest daughter of the Duke of Somerset (the Protector) by his second wife, Anne Stanhope. She was the second wife of Sir Richard Knightley of Fawsley. Bought at Langford's sale, 1776.

169. BATTLE PIECE.
Jacques Courtois, called Il Borgognone (1621-1676).

170. LANDSCAPE.
Gaspard Dughet, called Gaspard Poussin (1613-1675).
Bought at Hayes's sale, 1737.

171. LANDSCAPE.
Gaspard Dughet, called Gaspard Poussin (1613-1675).

172. LANDSCAPE. *Cornelis Huysmans* (1648-1727).

173. PORTRAIT OF THE PAINTER.
David Teniers the Elder (1582-1649).

174. PORTRAIT OF A LADY. *Lucas D'Heere* (?) (1534?-1584).
Formerly called "Mary Queen of Scots."

175. BATTLE PIECE.
Jacques Courtois, called Il Borgognone (1621-1676).

176. LANDSCAPE.
Gaspard Dughet, called Gaspard Poussin (1613-1675).
Bought at Hayes's sale, 1737.

177. PORTRAIT OF AN OLD LADY.
Jan Lievens (?) (1607-1674).
Dated, 1630.

OLD SMOKING-ROOM

183. KING WILLIAM III (1650-1702). *Caspar Netscher* (1639-1684).
Bought in 1773.

184. BATTLE PIECE. *Johan van Huchtenburgh* (1646-1733).

185. LANDSCAPE. *Adriaen van Diest* (1656-1701).

186. SAMUEL ANOINTING DAVID. *School of Van Dyck.*

187. ST. MARY MAGDALENE. *German School* (*16th-17th Century*).

CHAPEL BEDROOM AND DRESSING-ROOM

188. MORNING. *John Wootton* (1678?-1765).
Bought from the painter, 1739.

189. A RIVER SCENE. *De Mans* (?) (*19th Century*?).

190. LANDSCAPE. *Jan van Goyen* (1596-1656).

191. LANDSCAPE. *Allart van Everdingen* (1621-1675).

192. LANDSCAPE. *Jan Brueghel the Elder* (1568-1625).

193. SEA PIECE. *Hermanus Koekkoek* (1815-1882).

194. LANDSCAPE. *Salvator Rosa* (1615-1673).
Bought at Christie's, 1777.

195. WINDSOR CASTLE. *Hendrik Frans de Cort* (1742-1810).

196. SEA PIECE. *Ludolf Bakhuysen* (1631-1708).

197. ST. PAUL. *Jan Sanders, called van Hemessen* (1500?-1575?).

198. EVENING. *John Wootton* (1678?-1765).
Bought from the painter, 1739.

199. SANDY, THE PONY RIDDEN BY THE CHILDREN OF THE FOURTH EARL OF RADNOR, WITH THEIR DOG, RANGER. *William Luker* (1827-1905).
Bought from the painter, 1850.

200. STILL LIFE.

BEDROOMS AND PASSAGES

201. POULTRY. *Peter Casteels* (1684-1749).

202. A MEMBER OF THE RALEIGH FAMILY. *School of Van Dyck.*
Probably Gilbert Raleigh (1622-1675), M.P., of Downton, or his brother Walter. Bought at Mrs. Kearton's sale, Salisbury, 1781.

203. PORTRAITS OF A LADY AND GENTLEMAN. *David Beck* (*d.* 1656).

204. POULTRY. *Peter Casteels* (1684-1749).

205. THE BLESSED VIRGIN AND HOLY CHILD. *School of Murillo.*

206. HORSES IN A MEADOW. *Dutch School* (*19th Century*).

207. VIEW OF A TOWN. *P. C. Demmersen* (*19th Century*).
This and the following picture are probably views of Copenhagen.

208. VIEW OF A TOWN. *P. C. Demmersen* (*19th Century*).

209. LANDSCAPE. *J. de Saedeler* (*19th Century*).

210. LANDSCAPE. *German School* (*19th Century*).

PICTURES AT 12 UPPER BROOK STREET

212. LANDSCAPE, WITH THE WALK TO EMMAUS.
Italian School (*17th-18th Century*).

213. LANDSCAPE, WITH A SAINT.
Italian School (*17th-18th Century*).

214. FLOWER PIECE. *Jean Baptiste Monnoyer* (1634?-1699).

215. FLOWER PIECE. *Jean Baptiste Monnoyer* (1634?-1699).

216. SEASCAPE. *William John Roffe* (*19th Century*).

217. SEASCAPE. *William John Roffe* (*19th Century*).

218. VIEW NEAR PAPENDRECHT.
Auguste Henri Musin (*b.* 1852).
Bought in 1877.

219. VIEW NEAR DORDRECHT.
Auguste Henri Musin (*b.* 1852).
Bought in 1877.

220. LONGFORD CASTLE. *English School* (*18th Century*).

221. COWS. *Dutch School* (*19th Century*).

222. COWS. *Dutch School* (*19th Century*).

FAMILY PORTRAITS[1]

I. GABRIEL BOUVERY (1506-1572), BISHOP OF ANGERS. *H. R.*

Son of Jean Bouvery, Sieur de Lausserie, Mayor of Angers, by Guillemine Poyet. Appointed Bishop of Angers in 1540. This picture formerly hung on his tomb in the transept of the Cathedral of Angers; it was given to the second Earl of Radnor by the Dean of Angers in 1787.

II. LAURENS DESBOUVERIES (1536?-1610).

The Huguenot founder of the English branch of the Bouverie family. He was born at Sainghin (near Lille) and about 1568 was (according to a copy of an old pedigree) "expatrié pour l'herésie" and settled at Sandwich, moving to Canterbury in 1575 and between 1604 and 1610 to London, where he died.

III. EDWARD DES BOUVERIES (1588?-1625).
Michiel Jansz van Miereveld (?) (1567-1641).

Second son of Laurens Desbouveries by his first wife, Barbe Van Nynove. He married Marie Fourmestraux, whose maternal grandfather was a Protestant martyr.

IV. SIR EDWARD DES BOUVERIE, KNT. (1621-1694).
Friedrich Kerseboom (1632-1690).

Of Cheshunt, Herts. Only son of Edward Des Bouveries and his wife Marie Fourmestraux. He was a successful Turkey merchant and was knighted by James II in 1684-5 "on board ship."

V. ANNE FORTERIE (1636-1677), WIFE OF SIR EDWARD DES BOUVERIE, KNT. *Friedrich Kerseboom* (?) (1632-1690).

Daughter of Jacob Forterie by his first wife, Elizabeth, daughter of Peter Priaulx, of Southampton. Married Sir Edward Des Bouverie in 1655. Her father was nephew of Lea, daughter of Laurens Des Bouveries: she was therefore her husband's first cousin once removed.

[1] In the following list portraits at 12, Upper Brook Street are marked with an asterisk (*); those at Cliff House, Folkestone, with a dagger (†). No. CIV is now (1910) at 6, Cadogan Place.

VI. Mary Edwards (1662?-1685?), first Wife of Sir William Des Bouverie, and her Son Edward (d. 1683?). *Friedrich Kerseboom* (1632-1690).

Daughter of Sir James Edwards, Lord Mayor of London (1678-9). She was married in 1682 and died before 1686.

VII. Alice Edwards (b. 1653?), Wife of Paul Docminique, Esq. *Friedrich Kerseboom* (1632-1690).

Sister of Mary Edwards, first wife of Sir William Des Bouverie.

VIII. Sir William Des Bouverie, Bart. (1656-1717). *Sir Godfrey Kneller* (1646-1723).

Of Whitefriars and Bury Street, St. Katherine Cree. Eldest son of Sir Edward Des Bouverie, Knt.

IX. Jacob Des Bouverie, M.P. (1659-1722). *School of Lely.*

Of Folkestone. Third son of Sir Edward Des Bouverie, Knt.; M.P. for Hythe under William III and Anne. He bought the house and lordship of Folkestone and Tyrlingham about 1697, and in 1707 bought the manor of Morehall; he left his landed estate to his nephew Jacob, afterwards first Viscount Folkestone.

X. A Member of the Bouverie Family. *School of Lely.*

Probably one of the sons of Sir Edward Des Bouverie, Knt.

XI. Sir Christopher Des Bouverie, Knt. (1671-1733). *School of Kneller.*

Of Betchworth, Surrey. Seventh son of Sir Edward Des Bouverie, Knt. He married (in 1702) Elizabeth, daughter of Ralph Freeman, of Betchworth, Surrey.

XII. John Bouverie (1722-1750).

Second son of Sir Christopher Des Bouverie. He was a great traveller and collector, and died on a tour in Asia Minor in the company of James Dawkins and Robert Wood.

XIII. Anne Urry (1666?-1739), Lady Des Bouverie. *Sir Godfrey Kneller* (1646-1723).

Daughter of David Urry, of Calborne, Isle of Wight, by his wife Anne Church. She married (in 1686) Sir William Des Bouverie, Bart., as his second wife. Painted in 1695.

XIV. Anne Church (d. 1690), Mrs. Urry.

Daughter of James Church and wife of David Urry of Calborne, Isle of Wight, and mother of Anne Urry (No. XIII), the second wife of Sir William Des Bouverie, Bart. Painted after her death.

XV. Sir Edward Des Bouverie, Bart. (1688-1736).
Sir Godfrey Kneller (1646-1723).

Of Longford Castle, eldest son of Sir William Des Bouverie, Bart., by his second wife, Anne Urry. He bought Longford Castle in 1717 from Henry Hare, third Baron Colerane; succeeded his father as second Baronet in 1717. Painted in 1703.

XVI. William Des Bouverie (1690-1707).
Sir Godfrey Kneller (1646-1723).

Second son of Sir William Des Bouverie, Bart. Painted in 1705.

XVII. Sir Jacob Bouverie, Bart. (1694-1761), First Viscount Folkestone. *Sir Godfrey Kneller* (1646-1723).

Fourth son of Sir William Des Bouverie, Bart. He succeeded his brother Edward as third Baronet in 1736, and in 1747 was created Viscount Folkestone. Painted in 1706.

XVIII. Christopher Des Bouverie (1699-1719).
Sir Godfrey Kneller (1646-1723).

Seventh son of Sir William Des Bouverie, Bart. Painted in 1706.

XIX. Jane Des Bouverie (1700-1742), Mrs. Allen-Pusey.
Sir Godfrey Kneller (1646-1723).

Third daughter of Sir William Des Bouverie, Bart. She married John Allen-Pusey, of Pusey, Berks, and by this alliance the Pusey estates eventually passed to her nephew Philip (son of her brother Jacob, Viscount Folkestone) who assumed the name of Pusey. Painted in 1707.

XX. Ann Des Bouverie (1704-1761).
Sir Godfrey Kneller (1646-1723).

Youngest child of Sir William Des Bouverie, Bart. Painted in 1708.

XXI. Sir Edward Des Bouverie, Bart. (1688-1736).
Michael Dahl (1656-1743).

Eldest son of Sir William Des Bouverie, Bart. Painted in 1724. (See No. XV.)

XXII. Mary Smith (1698?-1720), Lady Des Bouverie.
John Closterman (1656-1713).
Second daughter of John Smith, Commissioner of Excise and Director of the Bank of England. She married Sir Edward Des Bouverie, Bart., in 1718. Painted in 1706.

XXIII. Sir Jacob Bouverie, Bart. (1694-1761), First Viscount Folkestone. *Michael Dahl* (1656-1743).
(See No. XVII.) Painted in 1725.

XXIV. Sir Jacob Bouverie, Bart. (1694-1761), First Viscount Folkestone, in Peer's Coronation Robes.
Thomas Hudson (1701-1779).
(See No. XVII.) Painted in 1751.

XXV.† Sir Jacob Bouverie, Bart. (1694-1761), First Viscount Folkestone. *Thomas Hudson* (1701-1779).
(See No. XVII.) Probably painted about 1751.

XXVI. Mary Clarke (1700?-1739), Lady Bouverie.
Michael Dahl (1656-1743).
Daughter and heiress of Bartholomew Clarke by his wife Mary Young. Married (in 1723) Jacob Des Bouverie, afterwards first Viscount Folkestone. Painted in 1724.

XXVII. Mary Clarke (1700?-1739), Lady Bouverie.
Jean Baptiste van Loo (1684-1745).
(See No. XXVI.)

XXVIII.† Mary Clarke (1700?-1739), Lady Bouverie.
Thomas Hudson (1701-1779).
(See No. XXVI.) Probably painted (as a companion to No. XXV) after Lady Bouverie's death.

XXIX. Bartholomew Clarke (d. 1746).
Jean Baptiste van Loo (1684-1745).
Son of John Clarke, of Hardingstone, Northants, by his wife Elizabeth Johnson. Painted in 1740.

XXX. Mary Young (d. 1768), Mrs. Clarke.
Michael Dahl (1656-1743).
Mary Young is said to have been descended from Sir Peter Young (1544-1628). Painted in 1725.

XXXI. Hitch Young, M.P. (d. 1759).

Jean Baptiste van Loo (1684-1745).

Of Roehampton, Surrey. Brother of Mrs. Clarke, and uncle of Lady Bouverie. M.P. for Steyning. He left the Delapré Abbey Estate to his nephew, the Hon. Edward Bouverie. Painted in 1740.

XXXII. Bartholomew Clarke (d. 1746).

Thomas Hudson (1701-1779).

(See No. XXIX.)

XXXIII. Mary Young (d. 1768), Mrs. Clarke.

Thomas Hudson (1701-1779).

(See No. XXX.)

XXXIV. Hitch Young, Esq., M.P. (d. 1759).

Thomas Hudson (1701-1779).

(See No. XXXI.)

XXXV. The Hon. Elizabeth Marsham (1711-1782), Viscountess Folkestone.

Jean Baptiste van Loo (1684-1745).

Eldest daughter of Sir Robert Marsham (afterwards first Baron Romney) by his wife Elizabeth, daughter of Admiral Sir Cloudisley Shovell. Married (as his second wife) in 1741 Sir Jacob Bouverie, Bart., afterwards first Viscount Folkestone.

XXXVI.* William Bouverie (1725-1776), second Viscount Folkestone, first Earl of Radnor.

Sir Joshua Reynolds, P.R.A. (1723-1792).

Eldest son of Jacob, first Viscount Folkestone, by his first wife, Mary Clarke. He succeeded his father as second Viscount in 1761, and in 1765 was created Baron Pleydell-Bouverie and Earl of Radnor. Probably painted in 1757.

XXXVII.† William Bouverie (1725-1776), second Viscount Folkestone, first Earl of Radnor.

(See No. XXXVI.) Painted in 1765.

XXXVIII. William Bouverie (1725-1776), second Viscount Folkestone, first Earl of Radnor.

Thomas Gainsborough, R.A. (1727-1788).

(See No. XXXVI.) Painted in 1770.

XXXIX.* William Bouverie, second Viscount Folkestone, first Earl of Radnor (1725-1776).

Thomas Gainsborough, R.A. (1727-1788).

(See No. XXXVI.) Painted in 1773 or 1774.

XL. The Hon. Edward Bouverie (1738-1810), of Delapré.

Thomas Hudson (1701-1779).

Fifth son of Jacob, first Viscount Folkestone, by his first wife, Mary Clarke. Painted in 1747.

XLI. The Hon. Edward Bouverie (1738-1810), of Delapré.

Anton Raphael Mengs (1728-1779).

(See No. XL.)

XLII. The Hon. William Henry Bouverie (1752-1806).

Sir Joshua Reynolds, P.R.A. (1723-1792).

Eldest son of William, first Earl of Radnor, by his second wife, Rebecca Alleyne. Painted at the age of eight, from a sitting given the artist in March, 1760.

XLIII. The Hon. Philip Bouverie-Pusey (1746-1828).

Angelica Kauffmann, R.A. (1741-1807).

Second son of Jacob, first Viscount Folkestone, by his second wife, the Hon. Elizabeth Marsham. He inherited the Pusey estates from the sisters of his uncle by marriage, John Allen-Pusey, and assumed the name of Pusey in 1784. The Rev. Edward Bouverie Pusey, Canon of Christchurch (1800-1882), was his second son.

XLIV.* The Hon. Mary Bouverie (1730-1804), Countess of Shaftesbury.

Sir Joshua Reynolds, P.R.A. (1723-1792).

Third daughter of Jacob, first Viscount Folkestone, by his first wife. In 1759 she married (as his second wife) Anthony Ashley Cooper, fourth Earl of Shaftesbury. Painted in 1760.

XLV.* Anthony Ashley Cooper (1710-1771), fourth Earl of Shaftesbury.

Sir Joshua Reynolds, P.R.A. (1723-1792).

Only son of Anthony Ashley Cooper, third Earl of Shaftesbury, by Jane, daughter of Thomas Ewer. Painted in 1760.

XLVI. The Hon. Charlotte Bouverie (1732-1809), Mrs. Grant. *Thomas Hudson* (1701-1779).

Fifth daughter of Jacob, first Viscount Folkestone, by his first wife. She married (in 1788) John Grant, of White Waltham, Berks. Painted in 1749.

XLVII. The Hon. Harriot Bouverie (1736-1777), Lady Tilney-Long. *Sir Joshua Reynolds, P.R.A.* (1723-1792).

Sixth daughter of Jacob, first Viscount Folkestone, by his first wife. She married, in 1775, Sir James Tilney-Long, Bart., of Draycot Cerne, Wilts. Painted in 1764.

XLVIII. Harriot Fawkener (1750-1825), The Hon. Mrs. Edward Bouverie, of Delapré, afterwards Lady Robert Spencer, and her eldest Son, Edward (1767-1858). *Sir Joshua Reynolds, P.R.A.* (1723-1792).

Only daughter of Sir Everard Fawkener, K.B., by his wife Harriot Churchill. She married firstly in 1764 (when only fourteen) the Hon. Edward Bouverie, of Delapré, and secondly in 1811 (when over sixty), Lord Robert Spencer, third son of the third Duke of Marlborough.

XLIX. Harriot Churchill (1726-1777), Lady Fawkener, afterwards Mrs. Pownall.

Daughter of Lieutenant-General Charles Churchill (d. 1745). In 1747 she married Sir Everard Fawkener, by whom she was the mother of Harriot, wife of the Hon. Edward Bouverie, of Delapré. She is depicted in a fancy dress as a Dame of the Order of St. John of Jerusalem.

L. Sir Everard Fawkener, K.B. (1684-1758).

Son of William Fawkener, of London. Ambassador at Constantinople in 1735 and (from 1745) Joint Postmaster-General. By his wife Harriot he was the father of the Hon. Mrs. Edward Bouverie (No. XLVIII).

LI. Edward Bouverie (1767-1858), of Delapré. *Gilbert Stuart* (1755-1828).

Eldest son of the Hon. Edward Bouverie, of Delapré, by his wife Harriot Fawkener. Painted in 1788.

LII. The Rev. John Bouverie (1779-1855).

Second son of the Hon. Edward Bouverie, of Delapré, Rector of Woolbeding, Sussex, and St. Mary Tydd, Lincoln. Painted in 1798.

LIII. Sir Henry Frederick Bouverie, K.C.B. (1783-1852).

Third son of the Hon. Edward Bouverie, of Delapré. He served in Egypt and in the Peninsular War and from 1836 to 1843 was Governor of Malta. Painted in 1800.

LIV. Edward Bouverie (1767-1858), of Delapré.
Frederick Richard Say (1800?-1858?).

(See No. LI). Painted in 1853.

LV.† General Everard William Bouverie (1789-1871).

Eldest son of Edward Bouverie, of Delapré. Served in the Peninsula and in the Waterloo campaign. Equerry to the Prince Consort and to Queen Victoria.

LVI.† General Everard William Bouverie (1789-1871).
Cornelis Cels (1778-1859).

(See No. LV.) Painted at Brussels in July, 1815.

LVII. Harriot Pleydell (1723-1750), the Hon. Mrs. Bouverie. *Charles Philips* (1708-1747).

Only daughter and heiress of Sir Mark Stuart Pleydell, Bart., of Coleshill, Berks. Painted in 1746.

LVIII. Harriot Pleydell (1723-1750), the Hon. Mrs. Bouverie. *Thomas Hudson* (1701-1779).

(See No. LVII.) Painted in 1749.

LIX. Harriot Pleydell (1723-1750), the Hon. Mrs. Bouverie. *Thomas Hudson* (1701-1779).

(See No. LVII.) Painted in 1749.

LX. Mary Stewart (1700-1747), Lady Pleydell.
Michael Dahl (1656-1743).

Daughter and heiress of Robert Stewart, Solicitor-General in the Island of Barbadoes, by his wife Mary Spire. In 1719 she married Mark Stuart Pleydell, of Coleshill, Berks (created a Baronet in 1732). Painted in 1729.

LXI. Anne Kingsmill (1600?-1673), Lady Forster.

Anthony Van Dyck (1599-1641).

Daughter of Sir William Kingsmill, of Sidmonton, Hants, by his wife Anne Wilkes. She was the mother of sixteen children. Her daughter Margaret married Sir George Pratt, of Coleshill, Berks, Bart., and their only daughter (who married Thomas Pleydell, of Shrivenham) was the great-grandmother of the Hon. Mrs. Bouverie, who brought the Coleshill estate to the Bouverie family.

LXII. Portrait of a Gentleman of the Kingsmill Family.

Cornelis Janssens van Ceulen (1593-1664?).

Dated, 1627.

LXIII. Portrait of a Lady of the Kingsmill Family.

Cornelis Janssens van Ceulen (1593-1664?).

Dated, 1632. This picture and its companion (No. LXII) were bought from Aldermaston (the seat of the Forster family) in 1776. They probably represent a brother and sister (or sister-in-law) of Anne Kingsmill, Lady Forster, but their identity has not been established.

LXIV.* Rebecca Alleyne (1725?-1764), Viscountess Folkestone.

Sir Joshua Reynolds, P.R.A. (1723-1792).

Daughter of John Alleyne, of Four Hills, Barbadoes, by his wife Mary Terrill. Second wife of the Hon. William Bouverie, afterwards first Earl of Radnor. Painted in 1757.

LXV. Rebecca Alleyne (1725?-1764), Viscountess Folkestone. *Sir Joshua Reynolds, P.R.A.* (1723-1792).

(See No. LXIV.) Signed "1760. J. Reynolds pinxt."

LXVI. Mary Waters (1527-1620), Mrs. Honywood.

English School.

Daughter of Robert Waters, of Lenham, Kent. She married Robert Honywood, of Charing, by whom she was the mother of sixteen children, and had, at the time of her death, 367 descendants living. This picture commemorates a story which is thus told by Thomas Fuller: "Being much afflicted in mind, many ministers repaired to her, and amongst the rest, Reverend Mr. *John Fox*. . . . All his counsels proved ineffectual, insomuch that in the agony of her soul, having a Venice-glass in her hand, she brake forth into this expression, *I am as surely damn'd as this glasse is broken*, which she immediately threw with violence to the ground. Here

happened a wonder, the glasse rebounded again, and was taken up whole and entire. . . . However the Gentlewoman took no comfort thereat . . . until at last God, the great *Clock-keeper of Time* . . . suddenly shot comfort like lightning into her soul . . . so that she led the remainder of her life in spiritual gladnesse."

LXVII. ANNE HALES (1736-1795), LADY FEVERSHAM, AFTERWARDS COUNTESS OF RADNOR.

Francis Cotes, R.A. (1725?-1770).

Fifth daughter of Sir Thomas Hales, of Beakesbourne, Bart., by his wife Mary, daughter of Sir Robert Marsham, Bart. She married firstly (in 1758) as his third wife, Anthony Duncombe, Lord Feversham of Downton, by whom she had one daughter, Anne, who married Jacob, second Earl of Radnor. Her second husband was William, first Earl of Radnor. Her father was lineally descended from Ann, seventh child of Mary Waters (Mrs. Honywood). Painted in 1766.

LXVIII. JACOB BOUVERIE (1750-1828), SECOND EARL OF RADNOR.

Eldest son of William, first Earl of Radnor, by his first wife, Harriot Pleydell. Painted about 1752.

LXIX. JACOB BOUVERIE (1750-1828), SECOND EARL OF RADNOR. *Sir Joshua Reynolds, P.R.A.* (1723-1792).

(See No. LXVIII.) As 'Master Jacob Bouverie.' Signed and dated, 1757.

LXX. JACOB BOUVERIE (1750-1828), SECOND EARL OF RADNOR.

Margaret Sarah Carpenter (1793-1872), *after Sir Nathaniel Dance-Holland, Bart., R.A.* (1735-1811).

(See No. LXVIII.) The original of this picture (at Coleshill House) was painted in 1774.

LXXI.† JACOB BOUVERIE (1750-1828), SECOND EARL OF RADNOR. *Francis Cotes, R.A.* (?) (1725?-1770).

(See No. LXVIII.) Probably painted in 1767.

LXXII. JACOB BOUVERIE (1750-1828), SECOND EARL OF RADNOR. *Richard Cosway, R.A.* (1740-1821).

(See No. LXVIII.)

LXXIII.* The Hon. William Henry Bouverie (1752-1806).
Thomas Gainsborough, R.A. (1727-1788).
(See No. XLII.) Painted in 1773 or 1774.

LXXIV.* The Hon. Bartholomew Bouverie (1753-1835).
Thomas Gainsborough, R.A. (1727-1788).
Second son of William, first Earl of Radnor, by his second wife, Rebecca Alleyne. Painted in 1773 or 1774.

LXXV.* The Hon. Edward Bouverie (1760-1824).
Thomas Gainsborough, R.A. (1727-1788).
Third son of William, first Earl of Radnor, by his second wife, Rebecca Alleyne. Painted in 1773.

LXXVI.* The Hon. Frances Duncombe (1757-1827), Mrs. Bowater. *Thomas Gainsborough, R.A.* (1727-1788).
Only daughter of Anthony Duncombe, Lord Feversham, of Downton, by his second wife, Frances, daughter of Peter Bathurst. She married (in 1788) John Bowater, Esq. Painted in 1773 or 1774.

LXXVII. The Hon. Anne Duncombe (1759-1829), Countess of Radnor.
Thomas Gainsborough, R.A. (1727-1788).
Daughter and co-heiress of Anthony, Lord Feversham, of Downton, by his third wife, Anne Hales. Painted (at the age of eighteen) in 1778.

LXXVIII.* The Hon. Anne Duncombe (1759-1829), Countess of Radnor.
Richard Cosway, R.A. (1740-1821).
(See No. LXXVII.) Drawn (at the age of twenty-two) in 1781.

LXXIX. The Hon. Anne Duncombe (1759-1829), Countess of Radnor. *Sir Joshua Reynolds, P.R.A.* (1723-1792).
(See No. LXXVII.) Painted (at the age of twenty-eight) in 1787.

LXXX.* The Hon. Anne Duncombe (1759-1829), Countess of Radnor. *John Hoppner, R.A.* (1758-1810).
(See No. LXXVII.) Painted (at the age of thirty-seven) in 1796.

LXXXI.* Anthony Duncombe (1695?-1763), Lord Feversham, of Downton. *Sir Godfrey Kneller* (1646-1723).

Only son of Anthony Duncombe, of Barford, by his wife Jane, daughter of the Hon. Frederick Cornwallis. Created Lord Feversham, of Downton, in 1747. Father of the Hon. Anne Duncombe, Countess of Radnor. (See No. LXXVII.)

LXXXII. Anthony Duncombe (1695?-1763), Lord Feversham, of Downton. *Sir Godfrey Kneller* (1646-1723). (See No. LXXXI.) Painted in 1718.

LXXXIII.* William Pleydell-Bouverie (1779-1869), third Earl of Radnor, and his Sister, Lady Mary Anne Pleydell-Bouverie (1778-1790). *Richard Cosway, R.A.* (1740-1821).

The two eldest children of Jacob, second Earl of Radnor. Painted in 1785. Signed, right lower corner.

LXXXIV.* Admiral the Hon Duncombe Pleydell-Bouverie (1780-1850). *Richard Cosway, R.A.* (1740-1821).

Second son of Jacob, second Earl of Radnor. Painted in 1785.

LXXXV.* The Hon. Laurence Pleydell-Bouverie (1781-1811). *Richard Cosway, R.A.* (1740-1821).

Third son of Jacob, second Earl of Radnor. Painted in 1788. Signed, right top corner.

LXXXVI.* The Rev. and Hon. Frederick Pleydell-Bouverie (1785-1857), and the Hon. Philip Pleydell-Bouverie (1788-1872). *Richard Cosway, R.A.* (1740-1821).

Fourth and fifth sons of Jacob, second Earl of Radnor. Painted in 1799.

LXXXVII.* Lady Barbara Pleydell-Bouverie (1783-1798). *Margaret Sarah Carpenter* (1793-1872), *after Richard Cosway, R.A.* (1740-1821).

Third daughter of Jacob, second Earl of Radnor. A copy (with alterations) of a picture painted by Cosway in 1799.

LXXXVIII. William Pleydell-Bouverie (1779-1869), third Earl of Radnor.
Marie Louise Elizabeth Vigée-Lebrun (1755-1842).
(See No. LXXXIII.) Painted in 1800.

LXXXIX.* William Pleydell-Bouverie (1779-1869), third Earl of Radnor. *Eden Upton Eddis* (1812-1901).
(See No. LXXXIII.) Painted in 1840.

XC. Lady Catherine Pelham-Clinton (1776-1804), Viscountess Folkestone.
Sir Joshua Reynolds, P.R.A. (1723-1792).
Only child of Henry Fiennes Pelham-Clinton, Earl of Lincoln, by his wife Frances, daughter of Francis, Marquess of Hertford. She married William, Viscount Folkestone (afterwards third Earl of Radnor) in 1800. Painted in 1781.

XCI. Lady Catherine Pelham-Clinton (1776-1804), Viscountess Folkestone.
Sir William Beechey, R.A. (1753-1839).
(See No. XC.) Painted in 1801.

XCII.* Judith Anne St. John-Mildmay (1790-1851), Countess of Radnor. *John Saunders* (1750-1825).
Third daughter of Sir Henry Paulet St. John-Mildmay, Bart., by his wife Jane, daughter of Carew Mildmay. Married (in 1814), as his second wife, William, Viscount Folkestone, afterwards third Earl of Radnor. Painted in 1821.

XCIII. Jacob Pleydell-Bouverie (1815-1889), fourth Earl of Radnor. *I. J. Pittar.*
Eldest son of William, third Earl of Radnor, by his second wife, Judith Anne St. John-Mildmay.

XCIV. Jacob Pleydell-Bouverie (1815-1889), fourth Earl of Radnor. *George Richmond, R.A.* (1809-1896).
(See No. XCIII.) Painted in 1873.

XCV. Lady Mary Augusta Frederica Grimston (1820-1879), Countess of Radnor.

Frederick Percy Graves (1837-1903).

Third daughter of James Walter, first Earl of Verulam, by his wife Charlotte, daughter of Charles, first Earl of Liverpool. Married (1840) Jacob, Viscount Folkestone, afterwards fourth Earl of Radnor. Painted in 1872 from a sketch by C. R. Leslie, R.A., for the picture of the coronation of Queen Victoria.

XCVI. Lady Mary Augusta Frederica Grimston (1820-1879), Countess of Radnor.

August Wilhelm Rudolph Lehmann (1819-1905).

(See No. XCV.) Queen Victoria's Bridesmaids' order lies on the table beside her. Painted in 1877.

XCVII.† William Pleydell-Bouverie (1841-1900), fifth Earl of Radnor. *L. Bruck-Lajos* (1846-1894?).

Eldest son of Jacob, fourth Earl of Radnor, by his wife, Lady Mary Augusta Grimston. Painted in 1888, as the Treasurer of the Royal Household.

XCVIII. William Pleydell-Bouverie (1841-1900), fifth Earl of Radnor.

James Jebusa Shannon, R.A. (*b.* 1862).

(See No. XCVII.) Painted in 1895, in Peer's Parliamentary robes.

XCIX.† Helen Matilda Chaplin, Countess of Radnor.

L. Bruck-Lajos (1846-1894?).

Second daughter of the Rev. Henry Chaplin, of Blankney, co. Lincoln, by his wife Caroline Horatia, third daughter of William Ellice, of Logie Castle. Painted in 1888.

C.† William Pleydell-Bouverie (1841-1900), fifth Earl of Radnor; Helen Matilda Chaplin, Countess of Radnor; and Jacob Pleydell-Bouverie (b. 1868), sixth Earl of Radnor.

Edward Clifford (1844-1907).

(See Nos. XCVIII, XCIX, and No. CIII.) Painted in 1882.

CI. Helen Matilda Chaplin, Countess of Radnor.
James Jebusa Shannon, R.A. (*b.* 1862).
(See No. XCIX.) The Coburg order "für Kunst und Wissenschaft" lies on the pianoforte. Painted in 1897.

CII. Lady Wilma Pleydell-Bouverie, Countess of Lathom. *James Jebusa Shannon, R.A.* (*b.* 1862).
Second daughter of William, fifth Earl of Radnor, by his wife, Helen Matilda Chaplin. Painted in 1889-91.

CIII. Jacob Pleydell-Bouverie (b. 1868), sixth Earl of Radnor. *George Frederick Watts, R.A.* (1817-1904).
Eldest son of William, fifth Earl of Radnor, by his wife, Helen Matilda Chaplin. Drawn in 1890.

CIV. Julian Eleanor Adelaide Balfour, Countess of Radnor. *George Frederick Watts, R.A.* (1817-1904).
Only daughter of Charles Balfour, of Newton Don, by his second wife, Minnie Georgiana, elder daughter of Colonel George Augustus Frederick Liddell. Married (in 1891) Jacob, Viscount Folkestone, afterwards sixth Earl of Radnor. Drawn in 1890.

MINIATURES

1. Elizabeth (1533-1603), Queen of England.
Nicholas Hilliard (1537-1619).

2. A Lady in Black and White.
Nicholas Hilliard (1537-1619).

3. A Youth in Yellow. *Nicholas Hilliard* (1537-1619).

4. A Young Man in a Grey Robe.
Nicholas Hilliard (1537-1619).

5. A Man in Black. *Nicholas Hilliard* (1537-1619).

6. Mary (1542-1587), Queen of Scots.

The above miniatures were bought by the second Earl of Radnor in 1796 in a small carved and gilt cabinet. Nos. 1-5 are enclosed in ivory boxes; No. 6 is in a silver filagree and crystal pendant. Nos. 3, 4, and 5 were formerly called Henry Darnley, David Rizzio, and James I.

7. "La Bella di Tiziano." *18th century, after Titian.*

8. Sir Edward Des Bouveries, Kt. (1621-1694).

9. Sir Charles Dumcombe, Kt. (1648?-1711), Lord Mayor of London.

10. Archibald Hutcheson, M.P. (1660-1737).

11. Eliza Laurence (1689-1737), Mrs. Hutcheson.

Mrs. Hutcheson was the step-mother of Lady Pleydell.

12. Anthony Duncombe (1695?-1763), Lord Feversham.

Dated 1718.

13. Anthony Duncombe (1695?-1763), Lord Feversham.

14. Christopher Des Bouverie (1699-1719).

15. Bartholomew Clarke (d. 1746).

16. Mary Young (d. 1768), Mrs. Clarke.

17. Mary Clarke (1700?-1739), Lady Bouverie.

Christian Friedrich Zincke (1684?-1767).

18. Mary Stewart (1700-1747), Lady Pleydell.

19. Mary Stewart (1700-1747), Lady Pleydell.

20. Harriet Pleydell (1723-1750), Hon. Mrs. William Bouverie.

21. William Bouverie (1725-1776), second Viscount Folkestone, first Earl of Radnor (as Master Billey Bouverie).

Christian Friedrich Zincke (1684?-1767).

22. William Bouverie (1725-1776), second Viscount Folkestone, first Earl of Radnor (as the Hon. William Bouverie).
Christian Friedrich Zincke (1684?-1767).
Dated 1748.

23. The Same.
Richard Cosway, R.A. (1740-1821), *after Thomas Gainsborough, R.A.* (No. XXXIX).

24. Anne Hales (1736-1795), Lady Feversham, afterwards Countess of Radnor (as Lady Feversham).

25. The Same (dated 1777).

26. The Hon. Edward Bouverie (1738-1810), of Delapré.

27. Jacob Bouverie (1750-1828), second Earl of Radnor.
Richard Cosway, R.A. (1740-1821).

28. Jacob Bouverie (1750-1828), second Earl of Radnor.
Richard Cosway, R.A. (1740-1821).

29. Jacob Bouverie (1750-1828), second Earl of Radnor, and Hon. Anne Duncombe (1759-1829), Countess of Radnor. *John Smart* (1741-1811).
Set in a gold and enamelled tablet case. Painted in 1778.

30. Lady Mary Anne Pleydell-Bouverie (1778-1790).
I. S., after Richard Cosway, R.A. (No. LXXXIII).

31. William Pleydell-Bouverie (1779-1869), third Earl of Radnor.
I. S., after Richard Cosway, R.A. (No. LXXXIII).

32. Hon. Duncombe Pleydell-Bouverie (1780-1850).
I. S., after Richard Cosway, R.A. (No. LXXXIV).

33. Hon. Lawrence Pleydell-Bouverie (1781-1811).
I. S., after Richard Cosway, R.A. (No. LXXXV).

34. Lady Barbara Pleydell-Bouverie (1783-1798).

35. William Pleydell-Bouverie (1779-1869), third Earl of Radnor. *William Wood* (1760?-1809).

36. William Pleydell-Bouverie (1779-1869), third Earl of Radnor.

37. Judith Anne St. John-Mildmay (1790-1851), Countess of Radnor.

38. Jacob Pleydell-Bouverie (1779-1869), fourth Earl of Radnor, as an Infant.

39. Hon. Anna Maria Pleydell-Bouverie (1817-1825), Daughter of William, third Earl of Radnor.

40. A Daughter of James Walter, first Earl of Verulam, as a Child.
Either Lady Katherine Grimston (1810-1874), Countess of Clarendon, or Lady Emily Mary Grimston (1815-1901), Countess of Craven.

41.* William Ellice (1814-1892) and his Sister Caroline Horatia (1815-1858), Mrs. Henry Chaplin, as Children. *James Holmes* (1777-1860).

42.* Helen Matilda Chaplin, Countess of Radnor. *Edward Tayler* (1829-1906).
Painted in 1856.

43.* Ernest Chaplin (born 1849). *Edward Tayler* (1829-1906).
Painted in 1856.

44. William Pleydell-Bouverie (born 1895), Viscount Folkestone. *Mrs. Mabel Lee Hankey* (*b.* 1867).
Painted in June, 1899.

45. Judith Anne St. John-Mildmay (1790-1851), Countess of Radnor. *After John Saunders* (No. XCII).

46, 47. James Walter Grimston (1775-1845), first Earl of Verulam, and Lady Charlotte Jenkinson (1783-1863), Countess of Verulam.
Set in a silver-gilt case.

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